



Preserve Harmony

THE WORSHIPFUL COMPANY OF MUSICIANS

TIME TO CELEBRATE

Page 1 of *Preserve Harmony* Issue 1 saw its founding editors inviting readers to "dispute with Ecclesiastes to show that a little more knowledge was neither sorrowful nor dangerous to enquire". This edition of 'PH', not surprisingly, provides a reflection of the Musicians' Company itself; great pride in our long history and good fellowship within the City's Livery, coupled with an active, forward-looking commitment to celebrating and encouraging young talented musicians.

As you know, the Company has nurtured and supported hundreds of emerging musicians, rewarding musical excellence and recognising lifetime achievements through prizes, scholarships and awards. Recent years have seen the creation of a burgeoning Outreach programme with Inner London schools, giving our Yeomen the experience of engaging with different audiences and extending performance opportunities. Now a completely redesigned Company website enables us to raise the profile of the Company's work and reach a far wider audience.

Consequently we include articles illustrating our heritage and our future: the 50th anniversary of one of our most prestigious prizes, the John Christie Award; the Immediate Pastmaster's highlights of his year as Master; news of our Yeomen's activities and the sheer scale of our Outreach; the brand new Company Archive website - and much more. We hope that you will find something of interest and, as always, we welcome comment, criticism and suggestions for future articles.

And who better to reflect upon 25 years of *PH* in his own inimitable style than Editor Emeritus, Pastmaster Adrian Davis? Charming sketches, drawn by the magazine's co-founder Pastmaster John Iles, and a selection from the vast number of images from previous issues complete the picture.

Court Assistant **JEFF KELLY** Editor

Historical Reflections

A brief glance at the present Annual Company Yearbook would seem to indicate that no more than 30% of the current membership featured at the time *Preserve Harmony* first appeared in 1990. How much do they remember?

In those far away days the conduct and organisation of the Court might well have been thought far more formal than today, but readers should not deduce that freshly elected Assistants John Iles and Adrian Davis (the co-founders of *Preserve Harmony*) were somehow unduly intimidated by their supposed venerable and infinitely more knowledgeable seniors. On the other hand, they would still admit that their proposal to establish a new internal journal embraced an extraordinary degree of presumption, given that they possessed only limited relevant valid training, let alone journalistic experience. As for being professional or experienced musicians, a quick referral to our *Musicians of the Millennium* would readily reveal all!

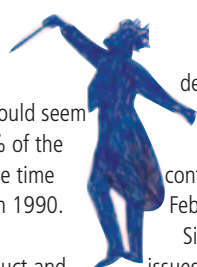
That said; there was what could then be described as some arguably inconsistent historical and restricted recording of events within our organisation, even allowing for the emergence of word processors and computers. For example, prior to 1990, the then annual Livery List (superseded by the Yearbook in 2000) contained little news about the Company activities beyond some record of events undertaken by the current Master - a feature championed by the then Master, Jack Iles, some years previously. Equally, examination of the Court Minutes between 1989 and 1991 reveals almost minimal reference to the authorised new publication, let alone the reactions to the first issue. Subsequent researchers may however

deduce that it was satisfactory, as formal authority was granted to produce a further issue on the basis of the provisional content document submitted to the Court in February 1990.

Since that time, the content of succeeding issues has yet to be challenged, nor any significant amendment made to the original guidelines. Meanwhile, the early editorial preparatory days, which involved your co-founders lying on the floor trying to fit sundry pieces of text into some cohesive format, are happily but a distant memory - not least thanks to the engagement of a professional designer - as are the car journeys to confer with the then printer in remote Devon!

A pause to mention and record a few elements of what has been achieved so far? Above all has been the voluntary written input by a significant segment of the Livery and Freemen,

continued on page 8





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DIARY 2015

10 May

Jazz Winner's Gig Soho Jazz Club 7.00pm

12 May

Sons & Friends of The Clergy Service

St Paul's Cathedral 5.00pm

24 June

Midsummer Banquet Stationers' Hall 6.30pm

2-7 July

Livery Club Visit: Janáček Festival Hukvaldy, Moravia

8 July

Musicians' Company Maisie Lewis Concert

Purcell Room 7.30pm

15 July

Court & Informal Lunch Tallow Chandlers' Hall

12.30pm

25 September

Bach Cantata Bishopsgate Hall 1.05pm

27 September

Jazz Competition Soho Jazz Club 7.00pm

30 September

Musicians' Company Concert

Steinway Hall 1.10pm

7 October

Company Evensong St Paul's Cathedral 5.00pm

12 October

John Christie Award 50th Anniversary Concert

Britten Theatre, Royal College of Music 7.30pm

11 November

Installation Dinner Merchant Taylors' Hall 6.15pm

9 December

Carol Service St Michael's Cornhill 6.00pm

A MASTER'S YEAR



Lesley Garrett with Immediate Pastmaster Sir Anthony Cleaver

Photo: Michael Michaelapellis

My year in 750 words – with just five per event, I'll concentrate on a few themes. First, the music – so many delights and so varied. For example, the fortnight in which I went from presenting awards at the British Open Brass Band Competition in the Symphony Hall in Birmingham, a whole new world to me, to being a guest of the BBC at the last night of the Proms and then giving out awards again, this time for Jazz at the Soho Pizza Express. Then the musicians; so many exciting young talents, from the Company Medallists at the Installation Dinner to the winners of our prizes, with the added privilege of sitting on the judging panel at the auditions. Then, at the other end of the scale, the Santley Award winners, Yvonne Kenny and Gerald Finley, both of whom I had heard and admired when I was at ENO, followed by the Midsummer Banquet with another ENO stalwart, Lesley Garrett, singing for us.

Next the visits, and two stand out. First was the Livery Club weekend at Malvern, a really enjoyable time with a very cheery group. Perhaps the

highlight was when someone spotted the Company's Cobbett medal awarded to Sir Edward Elgar in 1929 among an array of awards displayed in the Elgar Birthplace Museum, though the privileged view of the ancient manuscripts in the Tower rooms of Worcester Cathedral was also a treat. Then the annual visit to



The Immediate Pastmaster with Gerald Finley

Ironbridge when all the year's Masters and their wives come together for a weekend – a great opportunity to catch up with all those one has exchanged a few words with while waiting to process on various occasions.

Two landmark events with other Companies stand out. The Royal Charter ceremony for the Hackney Carriage Drivers at St Bartholomew's Church saw Prince Charles making the presentation, followed by a most entertaining lunch with a splendidly witty speech from the principal guest, a chap called Andrew Parmley. Contrast that with the corresponding occasion for the Air Pilots with the Duke of Edinburgh handing over the charter at a very formal dinner in a packed Guildhall. As always, the services in St Paul's were a highlight for me, with our own Evensong being the best. What a privilege to be able to choose the music for such an occasion, and yet again I found our *Elegy* most moving. And then there was the drama of the Dean's collapse while giving the final Blessing. Dealt with quite smoothly by his acolytes and, with the Master Apothecary on hand, happily with no long-term consequence. All was neatly summed up in the Dean's message the following morning "The Dean sends his apologies and promises not to lie down on the job again." The City of London link was underscored by various Mayoral occasions during the year, all culminating in a flurry of ceremonial events as a result of Pastmaster Parmley's election as Aldermanic Sheriff and finishing with my second ride in a Musicians' Company carriage at the Lord Mayor's Show.

And most important of all, the people – a chance to meet and learn from literally hundreds of folk one would never have met otherwise. All made possible by the support of the Home Team – both literally the home in the case of Jennie, always there either to accompany me or simply to ensure I was properly dressed - and absolutely crucially Hugh and Amanda. For a new team they supported me superbly at every turn. After Maggie departed, having stayed to see me safely installed, Hugh must have had real doubts about his decision to join us as the office move descended from disaster to farce, with BT totally unable to transfer our phone number to the Guildhall School site and the Royal Mail unable to deliver our post as we had no post-code. But by the end of January most things were sorted. The year then saw great progress in some of the less visible areas of the Company's operation, while the website was transformed thanks to Assistant Telfer and his team's sterling work. Finally the Yeoman programme really took off under John Nichol's untiring efforts – we now have a great platform on which to build our profile in the coming years. Would I do it again? No, once is enough, but what a privilege that one year was. I shall never forget the time I was regularly greeted as "The Master Musician".

Immediate Pastmaster
SIR ANTHONY CLEAVER

My Castaway Experience

Known to all as Biddy Baxter, Liveryman Biddy Hosier appeared as a guest on BBC Radio's Desert Island Discs last summer. Here she tells us about it.

Who would have thought that choosing eight records could pose so many problems! But preparing for three hours in a Broadcasting House studio with the delightful Kirsty Young nearly drove me demented. Perhaps because music has always played such an important part in my life, from a three year-old listening to *Passing By* sung by my father accompanied by my mother, and performing with my school choir which Ruth Railton trained and conducted, followed by sixty-odd years of glorious music in Durham and London, made narrowing my choice to a mere eight particularly difficult.

If I had applied my mind beforehand, I would have realised that in the recording session the castaway only hears the first few bars and the final notes of each of their selected discs, so it's quite difficult to collect one's thoughts for the next part of the conversation. Although I'd had discussions with the producer in advance, I hadn't been introduced to Kirsty and had no idea how she was going to phrase her questions or indeed what the questions were going to be. Another pitfall is reflecting on the answer one has given to a previous question and thinking why on earth it hadn't been better phrased. Too much reflection means one is unprepared for the next question. Of course the skilful editing gets

rid of all the jerky moments and ensures the discussion flows beautifully. Full marks to the brilliant studio technicians.

Little did I think when I joined the BBC as a trainee Studio Manager and started off creating sound effects for *Monday Night at Eight*, *Paul Temple* and *Mrs. Dale's Diary* as well as plays by Brecht and Beckett, that one day I would be on the other end of the microphone as a contributor. Very scary! Give me behind the scenes work any day.

Biddy's Desert Island Discs:

- 1 Benjamin Britten's *Ceremony of Carols* – *Deo Gracias* (Adam Lay Y Bounden)
- 2 Victor Hely-Hutchinson's *Carol Symphony* – an excerpt from the *First Nowell* section
- 3 The Chorale from Bach's *St. Matthew Passion*
- 4 *Milord* sung by Edith Piaf
- 5 Bizet, *Beat Out That Rhythm on a Drum* from the film *Carmen Jones* sung by Dorothy Dandridge
- 6 Schubert, *Quintet in C Major*
- 7 Rodrigo, *Concierto de Aranjuez, Allegro* (played by Miloš Karadaglić with the LPO)
- 8 Mozart, *The Magic Flute* – *Papageno Duet* (conducted by Sir Simon Rattle, Patron of the John Hosier Music Trust, with the Berliner Philharmoniker, 2013).



Photo: Biddy Baxter

Biddy Baxter in the Blue Peter Office with a bronze of the programme's first dog, Petra

The John Christie Award at Gly

For anyone new to the "whys and wherefores" of the Company, the first resort to get an explanation for something is to turn to *Apollo's Swan and Lyre*, the comprehensive history of the Company compiled by my distinguished predecessor, Pastmaster Richard Crewdson. The copy of this history in the Clerk's Office is well thumbed, but as a new Clerk having to catch up on the Company's history, The John Christie Award was something I did know about. This was partly through having spent two formative years in the early 1980s working at Glyndebourne but also having had 17 of the winners pass through the National Opera Studio (NOS) which I ran for twenty-five years!

The origins of the John Christie Award I did not know, and this is what the esteemed history tells us:

The first substantial post-war endowment came to the Company in the form of a gift from Cyril Davis, a liveryman who was later called on to the Court, with the object of establishing an annual scholarship for opera singers, which was known at first as the 'Opera Singing Scholarship'. It was to be a competitive award, and the winner of the first competition was the celebrated Australian soprano, Marie Collier. However after the first year the administration of the award proved more difficult than anticipated, and the donor decided, with the approval of the Court, to establish the scholarship as a closed award at Glyndebourne, and in 1964 the 'John Christie Award' was set up. Ryland Davies was the first holder of the scholarship in its new form.

The list of award winners is a roll call of some of the great singers of the last fifty years:

Ryland Davies, Richard Van Allan (my colleague for over fifteen years when he was Director of the NOS), Jill Gomez, Liveryman Teresa Cahill, Linda Esther Gray, John Tomlinson, Elizabeth Gale, Anthony Rolfe Johnson, John Rawnsley, Fiona Kimm, Keith Lewis, Louise Winter, Peter Rose, Alastair Miles, Robert Poulton, Gerald Finley, Alfie Boe, Kate Royal, Matthew Rose, Allan Clayton, Duncan Rock and the 2014 winner, Louise Alder. It is no wonder that the award remains Glyndebourne's most prestigious, the announcement of each year's winner being made from the Glyndebourne stage on the last night of

the Festival season by the Chairman of Glyndebourne. This was for so many years the late Sir George Christie but in more recent years Gus Christie. The award winners' names are also recorded on an honours board in the Glyndebourne Opera House.

The actual terms of the award stipulate support to benefit advanced study for a singer, producer, conductor or répétiteur identified by Glyndebourne. However, in fifty years it has always been a singer who has benefited and a director, répétiteur or conductor didn't even get the nod in 1969 or 1995, the only years when no award was made! Until 1998, the award was given to a British singer but the rules were then updated to keep pace with changed employment laws and the award was widened to include European singers.

The John Christie Award has proved to be not only prestigious. It is also valuable to those who have won the award in terms of providing

funding to undertake additional study at a vital and formative time in their careers. As Gerald Finley says "I used the John Christie award specifically for voice lessons in New York, which set me on a secure path in my singing. It was a perfectly timed support at a crucial moment in my early career. I am very grateful".

Louise Alder, the most recent winner of the award, confirms this. "The prestigious John Christie Award is not only a great honour to win, but something that has enabled me to continue my vocal studies through lessons with my teacher and coaching with several brilliant coaches on the vast amount of repertoire I am learning at this beginning stage of my career. I have also used the award to finance German lessons in order to set me up for life in Germany and my new job at Frankfurt Opera House. It has been invaluable to feel prepared not only musically, but linguistically, and now nearly 8 months into my contract I can safely say I would have been lost without that initial groundwork. It will continue to fund travel and lessons with my teacher and other coaches in the UK to prepare for (amongst other things) my debut at Glyndebourne Festival Opera this summer, and for Czech coaching on the role of Vixen for a new production of Janáček's *The Cunning Little Vixen* at Frankfurt Opera in April next year."

The fact that this award has survived for half a



Louise Alder, the current John Christie Award winner

Glyndebourne: The First 50 Years!

century is a testament to the Davis family; Cyril Davis, who had the foresight to endow the award, and to Pastmaster Adrian Davis who has done so much to keep this award going over the years. For ten years the Richard Lewis/Jean Shanks Trust provided additional funding and we are so grateful to Elizabeth Muir Lewis (a Freeman of the Company) for her invaluable support for the award, which allowed its value to be increased to £10,000.

The first winner fifty years ago in 1965 was a very young Ryland Davies, at the start of his wonderful career, which of course featured so

many notable performances at Glyndebourne. I am thrilled that Ryland has agreed to compère the Celebration Gala Concert, which will feature several past award winners and which will be held on Monday 12 October at the Britten Theatre at the Royal College of Music (see box for details).

Apart from enjoying what promises to be a great celebration in October, one of the aims of the concert is to try to secure the future for the award and to fund an increase in its annual value to £15,000.

Clerk **HUGH LLOYD**

JOHN CHRISTIE AWARD 50TH ANNIVERSARY CELEBRATION GALA CONCERT

Monday 12 October 2015

To help secure the next fifty years of the John Christie Award, The Musicians' Company and Glyndebourne will be celebrating with a Gala Concert featuring several past winners.

Booking opens: 1 June 2015

Royal College of Music, Britten Theatre
Prince Consort Road, London SW7 2BS

T: (020) 7591 4314

W: www.rcm.ac.uk/events/boxoffice



Gerald Finley as Hans Sachs
in Richard Wagner's
Die Meistersinger von Nürnberg

INSTALLATION DINNER 2014



L-R: The Junior Warden, The Master, The Senior Warden, flanked by the Company's Award winners and Medallists



The Fanfare Trumpeters of
The Honourable Artillery Company

Members of St Paul's Cathedral Choir,
conducted by Andrew Carwood



The Master and Guest Speaker, Sir Thomas Allen CBE, celebrating the Ceremony of The Loving Cup

The Annual Award to a Chorister of St Paul's Cathedral School



Music from Ashley Fripp, winner of The Prince's Prize 2013



The first donation by the Company to St. Paul's for a Chorister was in 2000, and the 15th year of this award provides an opportunity to explain a little more about it.

St. Paul's Cathedral School has a long history; it was almost certainly founded in the seventh century, at the same time as the Diocese of London, but no details are known about it until the twelfth century when the Bishop of London, Richard de Belmeis, refounded it for the choristers. The boys were in the charge of the almoner who, as well as looking after them, was responsible for their education. Over the centuries the school suffered various changes of location, and was even closed for several decades in the late 18th century when there were insufficient funds to support the choristers; they were put out onto the streets and left to fend for themselves but were still expected to perform their choral duties! Fortunately matters improved and a new home for the boys was found in the early 1800s. The

current purpose-built school building in New Change dates from 1965.

The School today has 27 full choristers plus 6 probationers, all aged between 9 and 13, and all of whom board at the School. The regular schedule for the boys is an exacting one, with rehearsals before and after school on four weekdays and two rehearsals on a Saturday. They sing five days a week with the addition of Mattins and Eucharist on Sunday morning, and at Christmas they have additional performances and may sing to as many as 20,000 people throughout December. In addition there are concerts and broadcasts outside the usual Cathedral duties, so that along with their educational classes the boys are kept very busy during their time at the School.

It costs some £14,000 per year for the Chapter of St Paul's to educate a chorister, and their families need to find an additional £8,000 per year for the school to house them, but many of the boys receive a Chorister Trust means-tested bursary towards these costs. The Cathedral has set up a scheme, which asks participants to commit to a regular donation for at least 5 years (the typical stay of a boy at the School), and some 15 Livery Companies



Hector Revill, the Company's present chorister



Julian Leang, the Company's first chorister (2000)

currently support this scheme along with the Musicians' Company. The donation funds a scholarship rather than a specific named chorister, so unlike many of our other awards there is no element of competition. The Company provides St. Paul's with a silver Company badge and the

Trust nominates a chorister to wear this for their time in the choir as a symbol of the Company's generosity. The Company's donation in 2014 was £5000 and this may be increased in time. Individuals may also join the donation scheme, and the St Paul's website has more details if you are interested in being an individual supporter.

The choristers nominated to wear the Company's badge to date are detailed below, and it is interesting to note that a number are still actively involved with music:

- 2000** Julian Leang – now a teacher at Uppingham School
- 2001** Benjamin Sheen – an accomplished organist, he became a Company Silver Medallist in 2011 and is currently Assistant Organist at St Thomas Fifth Avenue, New York
- 2002/3** Joshua Allen – went on to Forest School, London
- 2004/5** Cem Hurrell – studying Mechanical Engineering at Imperial College, London
- 2006** Freddy Ireland-Rose – current whereabouts not known
- 2007/8** George Raikes – currently on gap year in New York where he is singing in the choir of St. Thomas Fifth Avenue. George has been awarded a place at Jesus College Cambridge to read music under the direction of Mark Williams in September 2015
- 2009-2013** Kevin John – currently a music scholar at King's Canterbury
- 2014** Hector Revill – in year seven with one to go

Look out for our next nominee in a future edition of *Preserve Harmony!*

Liveryman **MARGOT MOUAT**

Photo: Julian Leang

Photo: St Paul's Cathedral School

▶ continued from page 1

together with their guests. Whilst perhaps in the early days of seeking contributors, on observing an approach from your editors, prospective candidates might have taken avoiding action, negative responses have in fact been absolutely minimal. *Per contra*, one enthusiastic composer offered a text of some six closely typed pages. Quite an editorial reduction exercise!

Otherwise, whilst Johannes Brahms was reputed to apologise for failing to offend deliberately when addressing individuals at social gatherings, it is hoped that prospective and new contributors will refrain from taking umbrage because they have remained uninvited to participate!

Previously, tentative reservation has been suggested as to the (in)adequacy of committee records. Within *Preserve Harmony*, the plea is guilty as charged. Other than a planned Content List for each issue there is no record of what we thought - or said - at our editorial meetings! Thus, throughout our twenty-five years, the Court has generously and consistently allowed the team to plough whatever equates to an editorial furrow without let or hindrance.

The editors hope that they will continue to retain Court confidence in their aspirations to reflect the scope of the Company's activities, and the contribution of the Livery to the art and science of music.

Clues to the images are given on page 11



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Image 1 Visit the new 'Archive Projects' website at www.wcomarchive.org.uk



Image 2 The rather delicate state of Minute Book No. 3 (1803-1830). Publishing images of what is inside should also avoid the book being handled any further



Image 3 The painting of St Cecilia by John Pettie RA, which hangs in the Guildhall Art Gallery. This is the first of the Company's Art Treasures to be included on the new Archive website

Image 4 All back issues of *Preserve Harmony* will in future be stored on the Archive website, whereas the main Company website will feature all editions published in the preceding five years



Company Archives: IMAGES AND INFORMATION

Hard on the heels of the new Company website, an exciting new development is the creation of the linked Musicians' Company Archives Project website. Pastmaster Paul Campion is the driving force behind the initiative to collate and facilitate direct access to the wealth of the Company's archives and treasures. Freeman David Herbert has been instrumental in setting up this new, associated, website to help make such access a reality. We asked David to tell us more.

Stored securely in the Guildhall Library are bound volumes containing the handwritten minutes taken at every Court Meeting of the Company since 1772. Offering a fascinating look into how things were done differently in the past and how many things have stayed the same, they give an overall feeling of being 'at the meeting'.

The Archive Project Team has been working for some time on how best to publish, not only the raw information held within these 'Minute Books', but also an indication of the Court's proceedings, attitudes, finances and tolerance (or otherwise) to issues within the Company. We are now set to pursue these goals in three separate, but interconnected ways.

First, the work already started with the Institute for Historical Research at UCL and ROLLCO (Records of London's Livery Companies Online – see *Preserve Harmony Issues 48 and 49*), is continuing in the safe hands of Liveryman Dr Frances Palmer. Facts are being taken from the Court Minute Books (names, dates, fines etc.) and added to the centralised database of Freemen and Apprentices – already published by the IHR at: www.londonroll.org

Second is the photographing of every page of each Minute Book and publishing them chronologically on a new and separate website set up for the purpose. In this way, each page can be read as written 'on the day' by the Clerk. The number of pages is still not exactly known, but (up to the year 1914) somewhere in the region of 2,400 seems likely. The address for this new website is www.wcomarchive.org.uk and it already contains many images from the first few books.

The Musicians' Company's website remains at wcom.org.uk and work is underway to present an easy linkage between the two sites. The importance of a seamless integration between these resources has underpinned the new site's development from the very beginning. (Image 1)

The third channel, and perhaps the most ambitious part of the project, will be to convert each page into a computer readable format such that it can be searched by existing, readily available PC software. This means the pages will be much easier to read than the handwritten script of the original – sometimes written in immaculate calligraphic style... and sometimes not! (Image 2)

The technical challenges of this are being addressed, and no doubt volunteers will soon be required to take part in the conversion and transcribing activity. Once the required layout details have been established, Project

Team member Liveryman Emma Ryder Richardson will be co-ordinating the volunteer 'army' (hopefully we can, indeed, assemble an army), dealing with the allocation of Minute Book pages and reception of the transcriptions. The Archives website already contains charts showing the progress of this activity – at the time of going to press we are 0.1% complete... so, we are well on the way!

The Archive Project Team is pleased and thankful to welcome on-board Freeman Jan Yerbury, whose eye for detail and calm persistence will be much utilised as the transcribing part of the project progresses and indeed in areas of historical research.

The Archive website also includes 'Treasures', which will contain images of items such as original scores and manuscripts, artworks, documents and other items of importance, value or just interest to the Company and its members. Sir Edward Elgar's *Elegy* is familiar to most members, especially due to its inclusion in the Company's Annual Evensong at St Paul's Cathedral. Elgar's original handwritten score is owned by the Company and is now one of the first manuscripts available to view on the Archive website. Explanatory notes, further historical documentation regarding its provenance and indeed a 1933 sound recording (conducted by the Composer) are also now available online. (Image 3)

The information, evidence and images presented on this Archive site will be of great value to historians, genealogists, City researchers and, of course, Company Members who may be trying to find mention of past family members, or those otherwise fascinated to look through some of the Company's history. As our new repository of **all** archive material, copies of past issues of *Preserve Harmony* will also now be stored on the Archives website. Access and download will be just as before, but simply from a different address. As mentioned above, easy links will be in place between both systems. (Image 4)

If any readers of *Preserve Harmony* have documents or items they feel might be of relevance and importance to the Company (and wouldn't object to them being photographed for the website), please contact the Project Team via the site's "Contact Us" page. Any views on content, layout and organisation of the Archive website are also welcome. Future issues of *Preserve Harmony* will contain updates on our engrossing and expanding project – or visit the new website at: <http://www.wcomarchive.org.uk>

HOW MANY DID YOU RECOGNISE?

Answers to the images on pages 8 and 9

Top Row

- 1 HRH The Duchess of Kent receiving the Honorary Freedom of the Company.
- 2 Outreach activity at Treloar School.
- 3 An anonymous member of our Company.
- 4 The 25-year Maisie Lewis celebratory concert

Second Row

- 5 John Christie Award winners Alison Hagley & Gerald Finley.
- 6 Jazz at Ronnie Scott's.
- 7 Our first Lady Master, Petronella Burnett-Brown and her husband Anthony, the Company's first wife and husband Court members
- 8 A Professional Musicians' Advisory Panel symposium

Third Row

- 9 A Christmas choral tradition directed by Stephen Cleobury.
- 10 "Hell-bent for the Royal Academy", Alison Pearce.
- 11 The first lady member of the *Preserve Harmony* team, Patricia Norland Prindl.
- 12 Quincentenary memorabilia.
- 13 Pancake racing in Guildhall Yard

Bottom Row

- 14 Kneller Hall musicians in Afghanistan.
- 15 The Summer Banquet fire at Stationers' Hall
- 16 Military bands.
- 17 Maggie Alford receives the Company's Gold Medal.
- 18 The initiator of Company Jazz, Jeffery Lockett.
- 19 *Preserve Harmony* Founders Adrian Davis & John Iles

Far Left Corner

- 20 Henry Willis 4, the current father of the Company
- 21 The Brooke Swan Car, complete with steam organ.
- 22 Ivor Mairants, provider of our first guitar prize

Chris Hogwood: A PERSONAL MÉMOIRE

The obituaries were so dry; mere sequences of facts, giving no measure of this extraordinary, life-enhancing man. What did not come across was the way in which Chris's great gifts of infectious enthusiasm, curiosity, intelligence, creativity, musicianship and friendship transformed the way my generation think about, perform and enjoy music.

I was 16 at Bedford School when Anton Le Fleming joined the staff fresh from Cambridge bringing his contemporaries in tow: David Munro, Chris Hogwood and James Bowman amongst them.

Encouraged by Anton and Ted Amos (the Senior Warden's predecessor as Head of Music at Bedford), our lives were forever changed; singing, playing and thinking about music in radically different ways. These 'Thurston "Bob" Dart's boys' explored early music based on solid academic research, bringing it to life with heart-stopping freshness. I was immersed in unknown,

revolutionary ways of making music at odds with the received wisdom of the "mittel europa" traditions. One memorable night I took part in a *St Matthew Passion* at the Leys School, with the Early Music Consort in the band; staying overnight at Bateman Street in Mary Pott's house, (the harpsichordist and pupil of Dolmetsch), listening to Wilfred Brown, that night's Evangelist, talk about story telling in Bach. A man of great faith, there was no more important story for his telling. There was Chris's enthusiastic sharing of Geminiani and Vivaldi Sonatas and encouragement to explore and experiment with continuo playing. We became firm friends. Vivid memories abound, not least Chris's anger at the 1968 invasion of Prague – having studied with Zuzana Ruzickova. Our ways parted and I went to University at Leeds where my musical contemporaries complained about my frequent requests on Chris's radio programme *The Young Idea*. In fact, I made no requests but Chris, frequently despairing that the 'Young Ideas' that came to him were so thin and uninspiring, decided what he wanted to play and attributed them to his friends!

When visiting him in the early 1970s, he had become increasingly disillusioned with making performing editions of Corelli, Handel and Vivaldi because it was so historically wrong. This was the genesis of the Academy of Ancient Music, the life-changing start of the period instrument movement here and abroad. Contact with Jap Schroder, Gustav Leonhardt, Frans Bruggen and others showing him that period instrument performance to required

standards was possible, the Early Music Consort's work in renaissance music paving the way.

The surge in period instrument ensembles and performances in the 1970s and '80s was astonishing; shaking the traditional establishment, changing audiences' and musicians' view of baroque and classical music and forcing fundamental shifts in attitudes and approach. John Eliot Gardiner, Roger Norrington and Trevor Pinnock also founded and directed crack period ensembles and choirs that largely survive to this day. This

There was Chris's enthusiastic sharing of Geminiani and Vivaldi Sonatas and encouragement to explore and experiment with continuo playing

depended on the creation of a pool of players and singers who had relearned and absorbed the new disciplines of period performance. Chris, more than anyone, enabled this to happen through the recording contracts with Decca and their L'Oiseau-Lyre label. Other recording labels suddenly found they needed to re-record entire swathes of the repertoire, further fuelling growth in the breadth, depth and standards of performance and scholarship. Without this backing, the progress would have been fragmented, much slower and the world-leading Orchestra of the Age of Enlightenment, the players' own orchestra, would have been impossible.

Chris loved all of this. A natural teacher and sharer, unlike others he handed on his orchestra, ensuring its sustainability and pursued seemingly

insatiable musical avenues of research and performance. His tenure at the Handel and Haydn Society in Boston, his world-wide conducting and teaching, his exploration of Martinů, his editions of Mendelssohn and C.P.E. Bach being a very narrow reflection of the range of his activities, but they illustrate the extent of his interests and passions. Only last year, he passed me copies of his edition of arrangements of late Haydn String Quartets by Wranitzky, the violinist and composer friend of Haydn in Vienna. Only Chris would have done this, searching the arcane byways and finding equal pleasure and merit in extending the boundaries of our collective knowledge and understanding of great music by helping us to experience it through the eyes of one of Haydn's contemporaries.

Our friendship was renewed and strengthened through the Musicians' Company. His Gresham Lectures brought together a life of scholarship, reflection, insight, enthusiasm, curiosity and a sheer desire to share and teach. Beyond these lectures, the best example encapsulating these qualities is his biography of Handel, containing a wonderful quote when William Savage approached Handel saying that a movement in *Jephtha* reminded him of Purcell. Handel's riposte: "Oh Gott teufel, if Purcell had lived he would have composed better music than this". How typical of Chris to have unearthed and preserved this. He would have and did say the same of others' achievements.

There was no side to the man and a more instinctively generous musician and friend would be very hard to find. A last poignant memory is of one morning at breakfast in Bateman Street in the late '60s. Chris was eating yoghurt, a bit exotic for those days – but then also was he. "If you eat a yoghurt a day you will live to be a hundred!" he cheerfully and confidently declared. Sadly, this was not to be. We are all the poorer for his passing.

Court Assistant **CHRISTOPHER LAWRENCE**



The Late Christopher Hogwood

Photo: Marco Borggreve

The Livery Club's latest plans

Plans for our trip to the Janáček Festival in Hukvaldy in July are well advanced. The programme includes a staged performance of Janáček's opera *Jenůfa*, an orchestral concert featuring his epic tone poem *Taras Bulba* and Dvořák's *Symphony No. 9 in E Minor "From the New World"*, and two chamber concerts by the British group HarmonieMusik. There will be a seminar given by a leading Janáček expert on his life and music and a showing of a 1960's biopic, with a semi-staged English commentary prepared by Liveryman David Sulkin, who is acting as artistic consultant to the whole Festival.

There is plenty to see and do in Hukvaldy – including a dramatic Castle set in a beautiful nature reserve and Janáček's charming little summerhouse. We are planning a day-trip round the beautiful countryside, a visit to an open-air museum with reclaimed historical buildings arranged as a village, and a tour and lunch at a brewery.

In May, I have arranged a visit to Stone House, a little gem almost lost in suburban Lewisham, and formerly known as The Comical House on account of its idiosyncratic architecture. Their famous cream tea will follow a guided tour by the owners, after which Yeoman and Company Prize-winner Joseph Shiner will awaken our musical senses. Joseph will play music for clarinet and piano by Debussy, Mozart, Fauré, Rachmaninov and Lutosławski.

The Company has more events than ever planned for the second half of this year, so after consultation with the Master and Clerk, the Livery Club has agreed to postpone an autumn visit to Glyndebourne.

The Livery Club hosts the lunch after the Bach Cantata concert and a supper after the Company Carol Service, but last year the service at both venues was slow and uninspiring (to say the least!). This year we will move the Cantata lunch to the magnificent Bishopsgate Room of the old Great Eastern Hotel (now renamed the Andaz), and after the Carol Service we will go to the Tallow Chandlers' Hall.

Plans for 2016 include a visit to King's College Cambridge including: a guided tour of the 500-year-old Chapel; an exploration of the College archives, which contain material related to Rupert Brooke, Alan Turing and John Maynard Keynes; and Evensong directed by Liveryman Stephen Cleobury. Those of you who saw the Royal Marines Bands' impressive Beating Retreat display last June at the Horse Guards Parade will be interested to know that I am hoping to arrange a visit to Portsmouth to see and hear them in action again, preceded by a tour of the historic dockyards.



Stone House



Hukvaldy Castle

Livery Club President **KEITH MARIES**

With a thousand bands and a thousand drums

(nineteenth century Salvation Army song)



(L-R) Richard Slater; Fred Fry (who started the first SA band in Salisbury); Henry Hill – the first members of the Musical Department

Photo: The Salvation Army

Previously, we have published articles concerning music in the Military. This time, Liveryman Roy Terry writes about the musical tradition of a different kind of army.

Philip Cobb, principal trumpet of the London Symphony Orchestra, who recently performed Shostakovich's *Piano Concerto No 1 in C minor* with Yuja Wang under Michael Tilson Thomas, is one of many professional orchestral musicians, a number of his LSO colleagues among them, who received their formative musical experiences within The Salvation Army (SA). For much of the twentieth century, attending a Salvation Army Sunday School meant joining the youth choir or the young people's band – 'music for all' before the slogan was invented.

The identification of the SA with its music can be traced back to one man, Richard Slater (1854 – 1939). Thanks to unprecedented access to Slater's diaries, Gordon Cox's recent biography of 'the father of SA music' gives us a fully formed picture of this

influential figure.

Brought up in poverty in Kings Cross, Slater was taught to play the violin by J. Sidney Jones, conductor of the local drum and fife band who later became conductor of the Harrogate Municipal Orchestra. Aged 18, Slater was playing first violin in the Royal Amateur Orchestral Society.

Joining the SA, Slater wrote that he could set aside "the more extravagant aspects of the movement" because of its "earnestness and progressive nature" and "its dealing so successfully with people". At 29 he was appointed by William Booth as an officer to work in the Musical Department.

In order to support amateur musicians starting from scratch, Slater standardised the publication of tutors and graded music for bands. He initiated a system of examinations and his books on harmony drew examples from Bach, Beethoven, Berlioz, Cherubini, Chopin, Gounod, Rossini, Schubert, Spohr and Wagner.

To provide for "the bands that are on top, that can play to any crowd, including the rich educated crowd", Slater persuaded Booth to allow the inclusion of original material in selections of hymn tunes. Slater's embryonic tone poem *The Stilling of the Storm* (1910) preceded Percy Fletcher's national championship test piece *Labour and Love* by three years.

Slater's music editorial department was staffed by full-time SA officers who could devote themselves entirely to their editorial duties and to composing. In effect, the department became a composition faculty, reaching its high point in the period between 1950 and the 1980s. Impressed by the International Staff Band's 'classical style', Vaughan Williams wrote his *Prelude on Three Welsh Hymn Tunes* for publication by the SA in 1955. Composers such as Ray Steadman-Allen, Leslie Condon and Ray Bowes, wrote extended compositions using symphonic forms, with a rich musical language showing the influence of Delius, Vaughan Williams, Walton, and even Charles Ives.

In 1905, the critic of *The Standard* newspaper had referred to "the ill-tuned bands of The Salvation Army". George Bernard Shaw responded, saying "your critic may say what he pleases about my plays: but he should not slander the Salvation Army bands whilst my hand can weld a pen in their defence". Given this cue, Slater invited Shaw to write a review of a concert by five London bands playing at Clapton Congress Hall. Astonishingly, the event was covered not just by the brass band press but by three national newspapers. *The Daily News* critic thought that the International Staff Band "could well compete with the pot-hunting bands of the North" and that its bandmaster George Mitchell "might easily become a second Sousa".

Slater also supported the internationalism of SA banding. He composed selections of national songs from European countries as well as from Japan and India for the International Congress of 1914. This drew bands to London from the USA, Sweden, Australia (1,710 bandmen), the Netherlands, Denmark, Germany, Switzerland. (Today's SA brass band culture is particularly strong in the Democratic Republic of Congo.) In later years, former Salvationists were to play a key role in the wider brass band movement throughout Europe as well as in Australia and New Zealand, Canada and the USA.

Sociological and theological factors have contributed as much to the decline of SA bands as to church choirs. A recent estimate put the current average size of an SA band at eight players with only a handful of elite bands remaining. However, Slater's vision lives on through what might be termed the SA musical diaspora. Whether as players, conductors and composers, or in the field of music education, they keep alive the credo as expressed by Cox in the conclusion of his biography: "(Slater) believed music could... help regenerate and revitalise individuals and communities".

Gordon Cox – The Musical Salvationist: The World of Richard Slater (1854-1939), Boydell Press

COMPANY YEOMEN NEWS

Contributions from members of the Yeomen Coordination Committee
compiled by Liveryman Gordon Buky-Webster.

Schools Outreach

2014 saw 12 volunteers accompanying Yeomen on 84 visits for 40 schools bringing music to almost 4,000 children. 2015 has also started strongly with 15 volunteers arranging 31 visits with 30 Yeomen for circa 1,500 children. One more volunteer has joined the team and six more schools, giving us a total of 50. Arts First, the Islington Music Hub, is filming several Outreaches; the completed films will feature on Arts First and the Company's websites. Four Outreaches are in the can, with eight more planned throughout 2015.

The Lord Mayor and Lady Mayoress observed an Outreach at a Special Needs school in February. Following this, we have been asked to provide a brief about our Yeomen Programme for the 'Big Curry Lunch' at Guildhall. Finally, conversations continue with The Barbican Education Department about possible Outreach collaboration.



Nathaniel Facey at St Jude & St Paul's Primary School Islington



The Lord Mayor Alderman Alan Yarrow and The Lady Mayoress observing the Outreach session at Swiss Cottage SEN School

Performance Opportunities

Court Assistant John Nichols continues as a one-man *tour de force* securing performance opportunities. He has almost single-handedly confirmed 80 to 90 Yeomen opportunities for 2015, equating to roughly five each for our newly registered Yeomen. Additional opportunities arranged since *Preserve Harmony*, Issue 49 include:

A five-year deal with Lotherton Hall near Leeds involves Yeomen for two concerts a year; Rye Festival are taking two Yeomen for 2015; Petworth Festival are taking six for two concerts and the Buxton Festival eight for four concerts.

St John's Smith Square want Yeomen for eight concerts in 2015/2016 and Thames Concerts are employing three for three separate concerts. The Goldsmiths' Company is taking seven Yeomen to perform at their Livery Dinners.

John Nichols is also negotiating with the Foundling Hospital for their lunchtime concerts.

External Support for the Programme

The Board of Finsbury Educational Foundation (Richard Reeve's Foundation) has approved a grant of £10,000 towards this year's Yeomen Programme. This is in addition to the £20,000 approved by the Court for 2015. This splendid vote of confidence by the Foundation in the Yeomen Programme recognised "the extensive Outreach work that it does in schools in London".

Website

Yeomen profiles are available on the Company website. Every month a new 'Yeoman of the Month' features, together with a different Yeoman Interview. These slots are now booked until September 2015. The Twitter feed is active (*News and Events/Yeomen events/Twitter feed*) giving information about Yeomen's gigs and events.

Mentoring

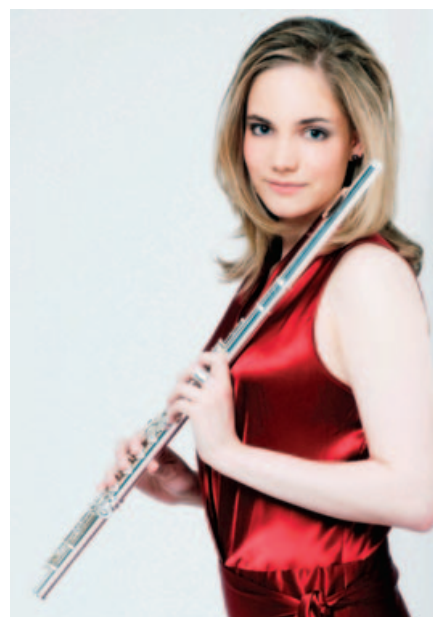
Yeomen were encouraged to attend an Incorporated Society of Musicians event in March, entitled *Make Music Work* – a day similar to the event we held last October.

Yeomen Bulletin

We are delighted that Pastmaster Andreas Prindl has presented Yeoman **Nicky Crowe** with the inaugural **Patricia Prindl Prize for Outreach**. A well deserved recognition of Nicky's exceptional communication skills with young children and her dedication to the Outreach programme.

Our Yeomen have been busy as usual. Albums of note are **Yuki Ito's** *Rachmaninov Complete Cello Works* with **Sofya Gulyak** (recommended disc in the UK by *Strad* magazine); **James Turnbull's** third recital disc entitled *Blues, Airs and Dances* (due for release in June); Yeoman **Yuka Ishizuka** also recorded an album of Brahms, Grieg and Fauré pieces with **James Baillieu**.

Congratulations to Yeoman **Claire Wickes** on



Nicky Crowe, the first winner of the Patricia Prindl Prize for Outreach

being appointed Principal Flautist of ENO. She is looking forward to forthcoming productions of *Carmen*, *Pirates of Penzance*, and Ed Gardner's production of Tchaikovsky's *The Queen of Spades* (his last as Music Director). Charles Court Opera, where Yeoman **John Savournin** is Artistic Director, has just celebrated its 10th anniversary with a production of G&S's *Ruddigore* in London. John will be with Opera Holland Park this summer in Jonathan Dove's *Flight*, returning to Opera North in the autumn. Violinist **Irmira Trynkos** performed with pianist **Pavel Timofeyevsky** for the Kensington Music Society, featuring sonatas by Brahms, Mozart and Prokofiev, alongside Bartók's fiery Romanian Folk Dances. Irmira is now touring Asia.

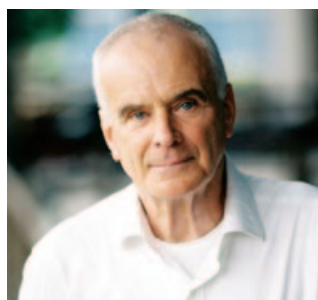
Percussionist **Calum Huggan** completed a chamber music tour of England with flautist, **Jo Ashcroft**. He recently performed a concerto for solo marimba and voices, *O Magnum Mysterium*, at St Gabriel's Church, Pimlico, and will return to the Royal Conservatoire of Scotland as Artistic Director for several summer schools. Violinist **Benjamin Baker** released a new album with Champs Hill Records, featuring Strauss and Beethoven Sonatas, Kreisler's *Three Old Viennese Dances* and Ernst's variations on the Irish air *The Last Rose of Summer*. Cellist **Alejandra Díaz** completed her Master in Performance at the GSMD. She has recently been appointed principal cellist of Atlantic Coast Orchestra in Esposende, Portugal, and will return to London to perform with the LSO as part of the Pierre Boulez 90th Birthday Festival.

AND FINALLY

COLLARD LIFE FELLOWSHIP

Established by the Musicians' Company to be awarded to the most distinguished British composer, the first recipient of the Collard Life Fellowship was Sir Edward Elgar in 1931. On his death, the Life Fellowship was awarded to Ralph Vaughan Williams and, subsequently, to Herbert Howells (who was Master of the Company in 1959). When Professor Howells died in 1983, the award fell into abeyance and it was only in 2014 when the present Collard Fellow, Joanna Lee, came to sign the Collard Fellows' book at a Court meeting that the signatures of the three Life Fellows were discovered, some thirty years later.

At the suggestion of Court Assistant Christopher Lawrence, the Court decided to reinstate this prestigious honour. Sir Peter Maxwell Davies CH CBE has been delighted to accept the Collard Life Fellowship, conferred upon him when he was presented with a medal at the Livery Dinner in April. Also presented was the Company's donation of £5,000, made to the musical charity of Sir Peter's choice.



Sir Peter Maxwell Davies CH CBE



BACH TRIO SONATAS CD

The Musicians' Company, led by Pastmaster Gavin Barrett, has worked with Steward Ben Pateman at Opus Arte on releasing a new recording of the Bach Organ Trios, which went on general release in March. For further details of this recording, performed by David Newsholme (recipient of the W. T. Best Scholarship 2009-2013), please visit the Company website at: www.wcom.org.uk

J S Bach Trio Sonatas BWV 525-530 (Opus Arte: OA CD9037 D)

COURT NEWS

NEW YEAR HONOURS 2015

Our warmest congratulations go to:

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Charles Santley

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Diana Montague

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Beethoven Medal

Mihai Ritivoiu

Harriet Cohen Bach Prize

Anna Szałucka

The WCoM Dankworth Jazz Composition Prize

Big Band Prize: Chris McMurrin

Small Band Prize: Ralph Wyld

Ivor Mairants Guitar Award

First Prize: Bradley Johnson

Second Prize: Sasha Savaloni

Third Prize: Tom Ellis

Musicians' Company

Concerts

Maisie Lewis Fund:

Yoon-Kyung Cho (cello)

Anna Szałucka (piano)

Alena Lugovkina (flute)

Dinara Klinton (piano)

Concordia Foundation:

Marta Kowalczyk (violin) and

Somi Kim (piano)

Joanna Skillett (soprano)

IN MEMORIAM

We record with regret the deaths of the following Liverymen:

John Chadwyck-Healey

Myles Glover

Peter Howes

Clive Morley

MUSICIANS' COMPANY DANKWORTH PRIZE FOR JAZZ COMPOSITION FEBRUARY 2015



Chris McMurrin & Ralph Wyld

This year's Dankworth Prize concert took place in the Britten Theatre at the Royal College of Music. The winners were Chris McMurrin (Big Band Prize) with *Continuum* and Ralph Wyld (Small Band Prize) with his composition *Subterranea*; Alec and Emily Dankworth presented the prizes.

Now in his fifth year studying medicine at Trinity College, Cambridge, Chris aired his first original big-band chart at the Montreux Jazz Festival, age 17. Whilst hoping to pursue a career in medicine, he will continue to play and compose jazz. Ralph also composed from an early age, and

his works have been performed at venues such as the Royal Albert Hall, Royal Festival Hall, Queen Elizabeth Hall and the Barbican, as well as Ronnie Scott's and the 606 Club.

Follow the link below to hear *Continuum*:
<https://soundcloud.com/chris-mcmurrin/sets/compositions>



Alec & Emily Dankworth announce the winners

25 YEARS OF PH!

To mark the publication of 50 editions of *Preserve Harmony*, the Editor Emeritus very kindly hosted a lunch in March at the Royal Automobile Club, inviting those who have been involved closely with its production in both past and more recent years. Those who were able to attend this very happy celebration are shown here.



L-R: Liveryman Malcolm Farrer-Brown; Court Assistants Jeff Kelly, Chris Lawrence, Adrian Mumford; Pastmaster Paul Campion; Graphic Designer John Hawkins; Co-Founder, Pastmaster Adrian Davis; Liverymen Stephen Plumb, Anthony Peagam; Foreground: Co-Founder, Pastmaster John Iles.